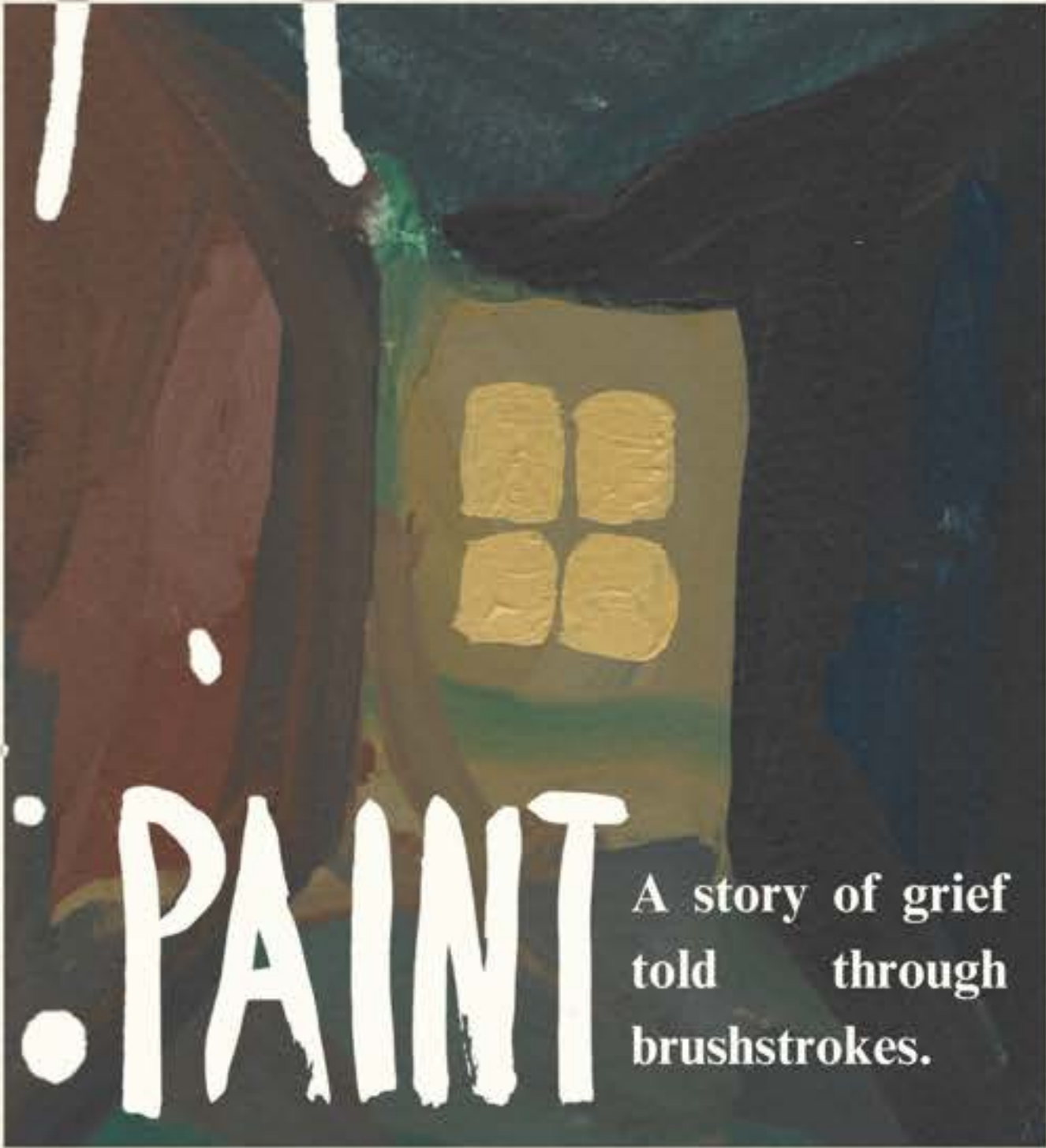


PAIN

directed by
CORRAN GOURLAY
A Lancaster University graduate

PITCH DECK





PAINT

A story of grief
told through
brushstrokes.

SYNOPSIS

You can't paint over the past. You can't paint over the pain.

An old man has lost his wife. He suffers terribly with grief, and his method of coping with this is painting the walls of his wife's old art room.

With every layer of paint, the room gets smaller. He hopes that by the time he fills the room, he will have recovered from his grief and come to terms with life without his wife.



ABOUT THE FILMMAKER

Corran is currently based in Lancaster after graduating from Lancaster University with a first-class degree in Film Studies. He is establishing himself as an emerging talent within the next generation of British filmmakers. His work explores the surreal and the uncanny, looking to uncover what lies beneath the veneer of the everyday.

Corran has been making films since he was in primary school, with his first explorations being through the medium of Lego stop-motion videos. His love of stop-motion has never wavered, and it remains a distinctive element of his style. Currently, he is enjoying the films of Suzan Pitt, Jan Švankmajer and David Lynch.

The Table, Corran's previous film, is a short student film that combines both stop-motion and live-action to bring a seemingly normal table to life – sweeping up the film's unnamed protagonist in a journey that will take her where it is she needs to be. It was selected for the Queen's Film Theatre festival, and won at both Dubrovnik Film Festival and Poetic Lens International Film Festival.



DIRECTOR'S STATEMENT



A man who paints the walls of a room, layer by layer, shrinking it over time, as a coping mechanism. The central idea of this film has been with me for years, and now I have the opportunity to make it. There is a universal quality to this metaphor. While here it is used to directly explore the grief of losing a life partner, anyone who watches this film will be able to relate it to some instance where it would have been better to leave something behind as a fond memory, rather than wallow in it with regret. This is one of the strengths of surrealism. While the content might seem otherworldly, the kernel of feeling that exists in the film can be impressed upon by the viewer, allowing for a diversity of audience and interpretations. The most lasting stories always contain this universality, a mythic quality of symbolism, and this is what I strive for in my work. Visually arresting pieces with memorable imagery and a tight, clear plotline to drive us forward. I am delighted to have the opportunity to bring this vision to life, and I can't wait to share the finished product with audiences at festivals around the world.





MOODBOARD



MAIN CHARACTERS



After the death of his wife, Dad refuses to acknowledge the reality of his wife's passing. He always holds within him a great wealth of emotions, refusing to open up to them. There is a disconnect between him and his son, as he finds it impossible to leave his old life behind, while his son needs to forge a new life of his own. Painting in his wife's old art room is his method of reconnecting with her.

The Son also has to deal with grief, but for him that does not involve clinging to the past. He has a whole life ahead of him. With this in mind, he leaves Dad behind in search of a new lease on life, to define himself outside of the confines of this grief-ridden home. In the last scene, the visual difference between Dad and Son shows very clearly which method of coping with one's grief is healthier.



SETTING AND LOCATION

Below is a plan for the layout of the set:



The set will be built in Morecambe Queen Market.



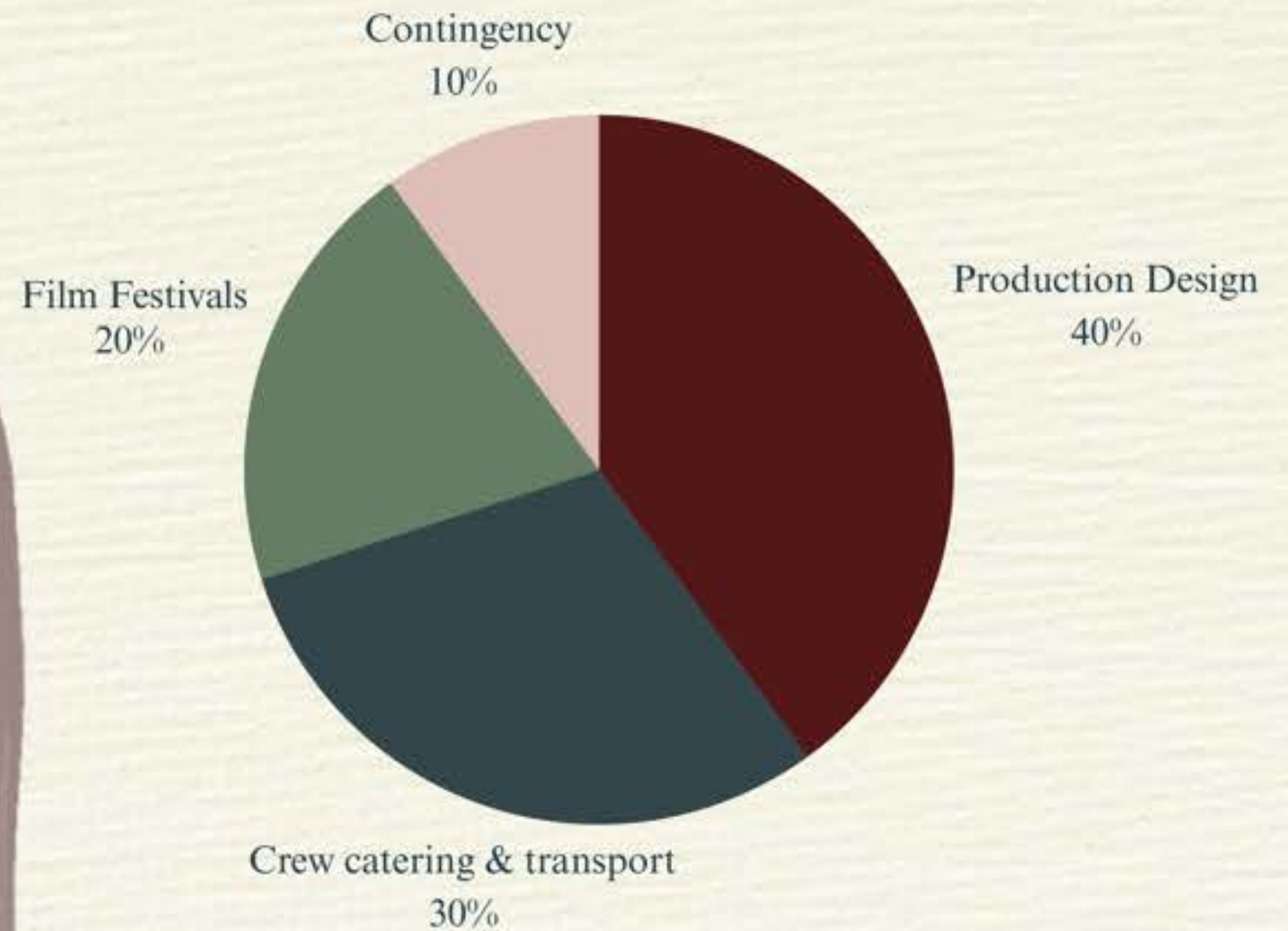
TARGET AUDIENCE

We appreciate that local audience and filmmaker hubs within the festival community will be celebrating our work. Because this is a Lancaster-Manchester production, there is an extensive target audience compared to previous work of director 'The Table'. Considered experimental, surrealist and stop-motion/animation short film, 'Paint' will have the chance to experience a festival run for these categories in the UK and international sphere. Currently, we are looking at festivals like British Urban Film Festival, Manchester Animation Festival, London Short Film Festival, Edinburgh International Film Festival, BIFF, EFF, AFF, NFF, and many more.



BUDGET BREAKDOWN

'Paint' is a technical challenge due to the set-builds we are aiming for. There is a need for purchasing raw materials for building the set, that is where most of our current funding is going towards, around 70% of our BFI funds. Moreover, we are trying to raise more money for post-production (festival submission fees). This project is a cultural initiative rooted in community efforts that are seen through the composition of the team and where the set will be built - Morecambe Queen Market. The funds we will spend on catering will be going towards local businesses, collaborating with sustainable providers.





Jack is a dedicated producer committed to amplifying Northern voices and pioneering innovative, experimental narratives within independent filmmaking. His passion for storytelling was cultivated through his studies in filmmaking at the University of Salford. As a Co-Producer at Manchester-based production company Serious Feather, Jack played a pivotal role in the completion of their debut feature, *Nobody Loves You and You Don't Deserve to Exist*. Jack aims to create films that provoke thought and evoke emotion, transcending traditional portrayals of British working-class life.



Our Associate Producer, Paula is currently a film and sociology 3rd year at Lancaster University. Paula is interested in camera work and passionate about realist cinema. Her experience in producing makes her an efficient team organizer.



Rosie, our Social Media Manager and Graphic Designer, is a second year English Literature and Film Studies student at the University of Manchester. Social Media work is a recent interest of hers, taken up in order for her to continue with practical artistic pursuits after diverging from art-making after her A-Levels.

Gwyn started his career in TV drama working as a camera assistant on shows such as *Happy Valley* and *The Worst Witch*. As a Director of Photography he has 8 shorts and 7 independent feature films under his belt with a hope to shoot many more.



In our Art Department, Anna is a third year Fine Art and Film student at Lancaster University. Her work often engages with visual aspects of storytelling; she is interested in honesty and artifice, and stories which find new ways to look at the mundane.

TEAM OVERVIEW



THANK YOU TO OUR
CURRENT SUPPORTERS

